



MEMBERS EXCHANGE

Publication of the American Medalllic Sculpture Association

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Fall, 2005, Volume 18, Number 4

Fall Greetings:

"The only constant is change" as Heraclitus so succinctly put it. As one who has no difficulties with things staying the same, this has always been a reality I prefer to ignore as much as I can. So the summer has been fairly uneventful, and that's just fine with me! Our next venue, thanks to Mark Benvenuto, is the Padded Cell exhibition. Members wishing to be part of this show have been emailed or snail-mailed the prospectus by now and should have medals in the mail for the Oct. 15th deadline.

Remember that you must be a member in good standing to participate, which translates into having paid your dues for the upcoming year. AMSA's yearly membership cost is a pretty good deal when compared to other groups of professional artists. If you haven't sent in your check, you won't be eligible to receive the newsletter or exhibit with other members.

In the last newsletter I mentioned the need for the creation of a new member's directory. As of this writing none of our members have expressed any interest in being part of the creation of this printing. I know there are members with strong graphic talents in our ranks, and as mentioned last issue, we are in a position to offer payment for such time spent on this project. While we could simply shop around for people who can do this work for us, it seems more plausible to find those who know what a medal should look like when photographed and have the sensibilities to give reality to this endeavor. My experience has always been that those most familiar with a particular art form make the best decisions about how to display said art. Sculptors know how to set up a show of sculpture better than painters, since we are keenly aware of the difference between shapes in space and a painting. So too, medallic artists know how to take a photograph of medallic art that will reveal the beauty of the form and medium.

So again, I ask those of you who can do such work to contact any of the board members with whom you may wish to communicate. Our secretary, Anne-Lise Deering will probably be coordinating our group efforts in this matter.

...Jim Licaretz, AMSA President

Preparations For the Padded Cell Exhibit: An Amazing Experience

The deadline for submitting work to the Padded Cell show was October 15th. While several members have submitted some excellent work, there is still room for more so please consider submitting some work whether you are a veteran, novice, or something in between. Contact Mark Benvenuto if you have questions about what to do and he'll advise you on how much space is still available for more work.

The opening reception for the show has been moved to December 11th, from 1 - 4 pm, in large part because it was felt that more people would be able to attend a Sunday afternoon reception than a Thursday night one (the original was planned for December 1st). Because of this, the Padded Cell has extended the exhibit until January 7th, 2006. The exhibit is thus still almost a full month long. I would like to thank all the members who have already sent their medals. In preparing the catalogue for this show, I have been afforded the privilege of handling and photographing each piece. The experience is nothing short of amazing! The works are beautiful, thought provoking, and original. It really is an honor to be able to do such work; and I hope to be able to provide a catalogue to each member who wants one, as soon as the exhibit is underway.

If you are an AMSA member, but have thus far only been able to see and hold your own medals, consider finding a sponsor for a show. The experience, the chance to be so closely involved with the work of others, the opportunity, they are all eye opening, and great fun! Again, thanks.

Mark Benvenuto

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Irving Mazze (1928-2005) People Watcher and Gem Engraver

In the diverse world of American medalists, Irv Mazze was unique – an artist whose expression was grounded in the age-old technique of gem engraving. While there is a historic connection between those who used a spindle to sculpt gemstones and those who engraved the dies for coins and medals, no other contemporary American medalist has combined the two media. Irv used his chosen technique to express the most characteristic focus of medallic art – the presentation of the outer and inner lives of individuals.

As a youth, Irv wanted to be an archeologist, but his obligations to a family-owned business prevented him from doing so. While working in his family's hardware store during the day he turned his attention to art at night, and became particularly interested in photographing people. His continued interest in archaeology led him to the study of engraved gemstones, which are a key benchmark for archaeologists trying to understand ancient times because they are the most permanent artifact of ancient cultures.

Fate seemed to take a hand in determining his lifework as a gem engraver, because Irv married Beverly Philip in 1970 and their mutual interest in excavating minerals as a hobby led to lapidary classes for Beverly at the YMCA in New York. The newlyweds went everywhere together including lapidary class, and Bev's lapidary teacher, Walter Stone, lent Irv books on the almost lost art of gem engraving. Always gifted with his hands and an artistic eye, Irv was fascinated by the artistic and technical challenges of intaglio gem engraving: not only must the spindle run absolutely true, all the miniscule tools have to be made by hand, the stone is engraved incuse, and the artistic expression must be sculpted in miniature. From approximately 4000 BC to today, the technique of gem engraving has remained the same. The key differences are that electricity has replaced the bow-operated and, later, treadle-operated, gem engraving spindle as the power source.

When Irv managed to hunt down an old gem engraving spindle in Queens, he purchased it and the accompanying set of handmade tools from the estate of a deceased gem engraver of German descent. Shortly afterward the Mazzes found a living gem engraver of portraits, Beth Benton Sutherland (whose master was from the Italian school of engraving), and Irv learned the basics of gem engraving from Mrs. Sutherland. Most of his spare time thereafter was spent mastering the art and technique of gem engraving, especially as used in portraiture.

When Beth Sutherland died in the mid-70s, Irv became the only American-born engraver who used the ancient technique of gem engraving to depict the

culture of his time. Between 1976 and 1977, Irv and Bev conducted a one-year survey of the state of the art of gem engraving because they were intrigued to learn more about the small number of gem engravers in the world. During the survey the Mazzes talked with isolated engravers between England and Kabul, Afghanistan, and Irv met and learned additional technique from Hermann Gass and Richard Hahn, who were master engravers from the German school of engraving.

Irving and Beverly became members of AMSA at the young organization's second meeting in the early 1980s. It's ironic that Irv was interested in joining the group because he thought he'd find artists who worked in as small a "canvas" as he did. In fact, most AMSA artists of that time created bas reliefs for struck medals which were modeled oversize and subsequently reduced by machine. Irv was able to join AMSA exhibitions of medallic sculpture because he could create medals from his gem engravings through the lost wax method of casting. His first medals were shown in the FIDEM exhibition in Florence, and he was a regular exhibitor at

FIDEM until he became too ill to continue working at some time during the last two years of his life.

In connection with the celebration of the 100th anniversary of the Smithsonian Institution in Washington, D.C., Irv was commissioned by expert gemologist John Sinkankas to engrave a commemorative, "The Smithsonian Gem," in a faceted Brazilian topaz that weighs in at more than 2,000 carats. Irv was a fellow of the Royal Society of the Arts, and his engravings are in many private and public collections. These include: the Cabinet des Médailles of the Bibliothèque Nationale in Paris; the Proust Museum in the environs of Paris; and the Lizzadro Museum in Illinois. In 1996 the curator of the Residenz Museum Münzsammlung in Munich included an engraving of Irv's from their collection in an exhibition and catalogue of important gem engravers through the centuries.

Later in 1996 Irv was diagnosed as having lung cancer, but it was not until almost a decade later that he succumbed to the disease. During this gift of time, Irv continued engraving and made six trips to the Greek Islands he and Bev loved so much, as well as two trips to the Bahamas and two to Mexico.

His wife and many friends laid his body to rest in Trinity Cemetery at 155th street and Riverside Drive in Manhattan – just across the street from the former home of the American Numismatic Society where he and Beverly attended so many AMSA meetings and other medallic sculpture events. There will be a retrospective exhibition of his works opening on December 10, 2005, at the Medialia Gallery in New York.

.....Alan Stahl

Brazil, Portugal and the United States:

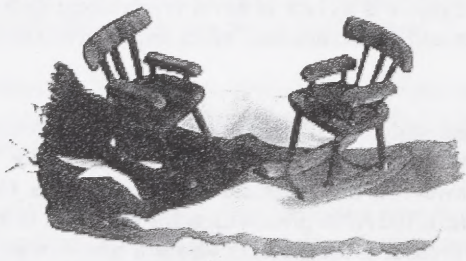
NEW IDEAS IN MEDALLIC SCULPTURE 2005-2006

The eighth annual NEW IDEAS IN MEDALLIC SCULPTURE exhibition at Medialia... Rack and Hamper Gallery opened several months early this year. The rescheduling allowed for many of the Brazilian participants to fly to New York for the opening reception, which took place on Saturday, September 17th. During the year of their 30th Anniversary celebration, Escola de Artes Visuais do Parque Lage, Brazil (EVA) has joined the host institutions Universidade de Belas Artes da Universidade de Lisboa, Portugal (ULisboa), and The University of the Arts, Philadelphia (UArts), for another in the dynamic NEW IDEAS exhibition series.

Characteristic of the New Ideas exhibitions, the participant countries represent very different approaches to the medallic arts. Contrasting last year's third participant university, St. Petersburg Russia, whose work articulated intensive traditionalist medallic art training, EVA has brought a refurbished interpretation of medium. Until Professor João Goldberg of EVA visited Medialia Gallery in the fall of 2004, medallic art was unfamiliar to him, and certainly absent from his institution's curriculum. Brazil's work reflects a focused attempt to work on a small scale, rather than attempt to communicate an idea through the scale of medallic art. ULisboa offers medallic art as a discipline of study.

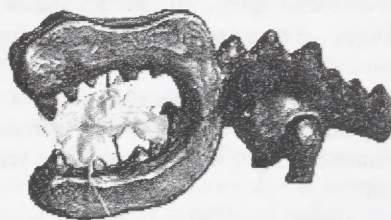
Their work reflects a community in Lisbon that supports the development of this art form through the opportunity of municipally, and privately commissioned medallic art.

Until recently, medallic art was only familiar to the UArts community through the New Ideas exhibition project. Through the dedication and persistence of UArts stone carving professor, Medialia Gallery Director, and the non-profit organization New Approach Director, Mashiko, medallic art has been introduced into UArts' formal academic curriculum. New Ideas participants from UArts have now both taken and expressed interest in taking formal academic courses in medallic art.



Fernando Ramos (b. 1982)
Abuelita Y Mino, wood & fabric 45x125x75mm

Early arrivals to the opening included the enthusiastic Anne and Jason Pollack, who brought their enduring support for this annual project, along with treats for the guests. Frederic and Robin Withington matched their undying generosity and support by attending the opening reception, despite scheduling conflicts. These benefactors looked on as this year's awards were presented to the selected UArts recipients. Fernando Ramos received The 2005 Ann and Jason Pollack Award For Excellence and Achievement in the Art of Medallic Sculpture for his work which sensitively and competently depicts personal family relationships between generations and countries.



Pam Sprecher, Alligator,
bronze & fabric, 64x152x102mm

For her poised cast bronze figures, Alligator and Balligator, Pam Sprecher was awarded the Maryvonne Rosse Memorial Award for Figurative Expression.

Ms. Rosse an accomplished sculptor and medallist was a founding member of AMSA, serving as both president, and secretary, as well as member of the National Sculpture Society.

Ms. Pollack has created the Maryvonne Rosse Memorial Award in honor of the memory of her close friend who passed away in fall of 1998. This enthusiastically dedicated medallist told Ms. Pollack, "tell everyone to make medals! This is our purpose to promote the art of the medal." The two distinctions are awarded to UArts students annually by Mr. and Mrs. Pollack to encourage continued interest in medallic art. This year's NEW IDEAS IN MEDALLIC SCULPTURE commemorative sculpture has been created in an edition of 13. Each piece was meticulously hand carved by veteran New Ideas artist Garrett Hartle, who is also participating in this 2005-2006 exhibition.



Pam Sprecher
Balligator, bronze-fabric 64x152x102mm

**A Spirited Discussion about the American Numismatic Association's
Numismatic Art Award for Excellence in Medalllic Sculpture**

By Mel Wacks

A few weeks ago I sent out an email message to AMSA members saying in part:

"It is time for AMSA members to speak out! Every year, the American Numismatic Association presents its Numismatic Art Award for Excellence in Medalllic Sculpture. Past winners have included Gilroy Roberts, Elizabeth Jones and Dora de Pedery-Hunt, as well as AMSA members Marika Somogyi, Eugene Daub, Don Everhart II and Virginia Janssen. This year the award was presented to a graphic artist who created the "concept" for the California State Quarter, and who designed two medals - "The 50 State Quarters Move West" and the ANA San Francisco Convention medal. I believe that this is his entire numismatic oeuvre, and I don't believe that he sculpted any of them."

AMSA members indeed spoke up, and we had a spirited exchange of ideas, that I want to share with all members of AMSA. Here are some excerpts from the emails that flew through cyberspace.

Jim Teachey: "So what if the winner was simply a graphic artist? I happen to be a graphic artist myself. My graphics training has greatly augmented my initial efforts in the field of medalllic sculpture. What if this happened to be this artists first attempt a medalllic design? In your email, you remark that this artist only had two medals to their credit. So what! I applaud this artist!"

William Horton Jr., President of the American Numismatic Association: "I am somewhat taken back that because someone designs a great medal/coin for possible the first time they should not be considered? If he/she is not famous they're disqualified? We should only award to famous people and when they are old or pass away we should not recognize new artists? These truly talented people spent countless hours in advancing our hobby and sharing their designs for everyone to collect and enjoy. It appears that based on the number of designs submitted/reviewed his was the best."

Mel Wacks: "I do not believe that only famous people should win the award. As a matter of fact, when I was on the Committee, I nominated two relatively unknown medallists who won the award. Ever since the award was first presented in 1966, it has been given to men and women who actually sculpted coins and medals -- not who simply designed them. Perhaps it would be useful to specify the qualifications for receiving this important award."

William Horton Jr.: "I would like to take you up on your offer to review the criteria/qualifications."

Daniel Carr: "The graphic artist in question is Garrett Burke. I've met him a couple times and have corresponded with him as well. He is a gentleman, and a talented graphic artist. The ANA liked Burke's work on the 2005 medal to the extent that he has already been awarded the contract for the 2006 medal. Congratulations to Mr. Burke!"

Jeanne Stevens-Sollman: "I believe this redesigning of illustrations for our quarters is awful. And now to have an award be presented to such an endeavor is really difficult to accept from a sculptor's point of view. I hope that medallists will be able to have a voice in this issue and take time to address their concerns to the ANA."

Bud Wertheim: "One of the reasons AMSA doesn't make progress anymore is its lack of direct involvement with the membership. We no longer have the membership meetings with lectures and demonstrations which engendered excitement and interest."

Donald Scarinci: "Graphic artists are NOT medalllic artists. Medals are sculpture. If an artist does not work in relief, the art form cannot be considered sculpture. A graphic artist may have talent, but he/she is not a sculptor. An award for medalllic art is by definition an award for artists who work in relief, an award for the sculptural art we call medals. Graphic artists therefore cannot receive an award for medals. This is simple logic. If the ANA gives a medalllic art award to a graphic artist, it cheapens the award to the great sculptors who have received it in the past and who will receive it in the future. However talented the graphic artist may be, the ANA Award for Excellence in Medalllic Sculpture is not the correct award for him/her."

Daniel Carr: "I would agree that medallic sculpture is a whole different ball game than graphic arts (drawing/illustration)."

Michael Keropian: "I would certainly agree that a rendering on flat paper is normally considered a 'Graphic Design' or a 'sketch'. Someone (sculptor or machine) shall be needed to create the drawing/rendering into a three dimension, even if it were pressed-paper cast from a mold. As we all know, a drawing on paper will surely be altered and modified when the forms are brought up to 3-dimension; this process is called 'sculpture'. So it is obvious that the credit must be shared between the designer and the sculptor/artisan if an award is given."

Friedrike Merck: "An award for medallic art should be given to a medallic artist. We medalists are a small, unusual group of sculptors who have a specialized talent, a talent that I would think is the unspoken qualification for a medallic art award. Lots of people have creative minds and draw, that's not the point with this award, it is about medalists ... who also have creative minds and draw."

Daniel Altschuler: "The laymen (juries and judges from other fields) usually thinks the two go together, drawing and modelling. They do and they don't. If a person is trained in modelling, he or she is conscious of modelling depth with masses and form, each in a three dimensional relations. The training, practice and development one practices when modelling form incorporates the skill of drawing. Sculptors take for granted that they draw in three dimensions (when modelling) as well as two dimensions when they need to describe a three dimensional shape or object along side of the three dimensional object in low relief. In some cases, depending on the height of relief, the sculptor (who models form) may combine various levels, plains, or accents of modelled relief (some high, some low) to simplify, eliminate or accentuate the modelled design. Not having the comprehension, skill or sensitivity of making the levels in the treatment of 3-D form, limits the draftsman's understanding of how modelling is treated or translated from a drawing. Usually the laymen have limited knowledge or comprehension of the differences but the sculptors and some collectors do. Sculptors/Medallists are perfectly capable of making their own designs and drawing for their own work."

Bev Mazze: "In the 1980s I testified in Congress, on behalf of AMSA, about how good medallic sculpture must be designed and executed by a good medallic sculptor. Here we are these many years later, and nothing has changed."

Marc Mellon: "Graphic design skills are necessary, but not sufficient, to be a medalist. A medalist, by my admittedly old-fashioned definition, must also have the technical skills to render the design...to translate it into relief or whatever surface we acknowledge as 'medallic.' There are, of course, medalists who have so-so graphic design skills, and medallists with so-so sculpting skills, and lacking one or the other, they would be unlikely, if I were the juror, to get my vote. A good medal, worthy of an award, needs good design, good rendering, and good production. The best medalists, in my opinion, are hands-on/eyes-on throughout the process...they are medallic artists, not art directors who supply the vision but not the artistic skill needed in the translation to dimensionality. The concept of 'artist' has deteriorated in this century to leave the idea of skill behind. 'Artists' can 'find art' and display it as 'found art.' 'Artists' can hire artists to render their ideas, sign it, display it, and sell it. It's all about a deterioration and even the subversion of standards. Machines that render graphic designs are machines that render graphic designs...the machine's are not artists, and their 'sensibility' is that of a machine. A machine that renders a brilliant design into medallic form is still a machine; a graphic artist who supplies brilliant art for translation into medallion is still a brilliant graphic artist, and should perhaps be honored with an award titled In Honor of Graphic Art For a Medallion. We don't give the film writer the award given to the actors, director, or film editor. A medallist is all of these."

Sam Mazze: "A medal designed two-dimensionally by one individual and executed by another does not evidence the vision of a creator, and that's why it usually does not have the quality of spontaneity. In fact the sculptor cannot exercise any creative vision because of the constraint that the medal is to be sculpted according to the design of another who not only is working two dimensionally but usually in a much larger format."

Dick Johnson: "Graphic art, obviously, is two dimensional. Glyptic art is our beloved three-dimensional art. We should support any movement for the recognition of great medallic art, but also we should jealously guard and protect those few existing medallic awards."

Mel Wacks: "The interchange of ideas was most invigorating. It is a shame that members are spread across the nation and can't get together physically, but I guess getting together via email is the next best thing. Truthfully I thought that Mr. Burke's design for the ANA medal was excellent, and I don't believe that any of the comments made take that away from him. But this award belongs to the best medallic sculptors -- those who have devoted their lives to a field that -- let's face it -- too often is not taken seriously as either fine art or numismatics. With increased awareness and improved procedures, the ANA Award for Excellence in Medallic Sculpture can help raise medallic art to the position it deserves."

Medal commemorating "Norwegian emigration to America".



Created by Ingrid Austlid-Rise at the Norwegian mint this medal commemorates the first Norwegian emigration to America.

On left shows the obverse; fleet of ships heading west "Mot Vinland" in memory of Leiv Erikson navigating after the stars, arriving L'ance aux Meadow.

On right shows the reverse "Restauration". The first transport of immigrants to USA, from Stavanger, Norway to New York in 1825. The medal is struck in bronze and available for purchase. For more information contact, Ingrid Austlid Rise,

E-mail: ingrid-austlid.rise@dkm.no or from Anne-Lise Deering, AMSA secretary, at e-mail "Superpotr@aol.com".



Heidi Wastweet, our new AMSA treasurer held an open studio and party on October 7th.



This was a cooperative effort with other artists in the building where they have their studios. It was a well attended fun event and a great success for the artists. Much wine, beer and food was consumed with music and a comedian to entertain the guests. Great fun was had by all. On the left is Heidi with Bob Mortenson of the Mortenson Fine Art Foundry in Seattle that does castings for Heidi. (Shown on the wall behind).

At this time Heidi is unfortunately not able to give an up-to-date treasurer's report as the bank account transfer and records still are in transition from our past treasurer, George Cuhaj and has yet to be completed.

A full report will be posted at the end of the year and included in the winter newsletter.

This just in from Cory Gilliland about FIDEM:

FIDEM membership runs with the calendar year and all members need to renew by January 1, 2006 in order to be considered a member in 2006.

We have to notify the British Art Medal Society of the names of our members in order for them to receive The Medal, which is included with FIDEM membership. FIDEM dues are fifty eight (\$58.00) dollars a year if paid to me. FIDEM student dues are thirty five (\$35.00) dollars. These rates are less than the current euro/dollar exchange rate and were worked out with the FIDEM Treasurer during the Seixal FIDEM Congress when the dues denominated in euros were raised.

Checks for dues should be made out to FIDEM/USA and sent to me, Cory Gilliland, US FIDEM delegate, 227 Mountain View Drive, Willsboro, NY 12996. They should include the individual's full name and mailing address and if possible their telephone number and e-mail address.

Plans are progressing for the ANA hosted FIDEM World Medal Congress to be held at Colorado Springs in the fall of 2007. Any one interested in helping and/or offering suggestions for the Congress should please contact me.

..... Cory

Medals and Fun in Toronto, Canada.

Several members of AMSA who are also members of MASC (Medallic Art Society of Canada) spent the second last week of September in Toronto, Canada attending the Annual General Meeting of MASC and the opening of an art medal exhibition at the Canadian Sculpture Centre. The weather could not have been more perfect with warm sunny days and cool nights. Having just hosted the International Film Festival attended by film stars such as Annette Bening, Kevin Bacon, Gwyneth Paltrow and Johnny Depp, Toronto was prepared to welcome our AMSA stars.



Toronto skyline as seen from Centre Island

Tour guides for the city were Del Newbigging, John Carolan and Yoshiko Sunahara. Highlights of the tour were visiting Newbigging's sculpture of Alexander Wood unveiled last May and a dinner at "Byzantium" a first-class restaurant, the old and new city halls, the Eatons Centre (shopping), Yorkville (galleries and sidewalk cafes), the Bata Shoe Museum (two visits), the Art Gallery of Toronto (Henry Moore Collection), China Town, Japanese Restaurant (ordering done in Japanese by Yoshiko), Honest Ed's Department Store (owned by AMSA/ MASC member Anne Lazare Mirvish's husband, Ed Mirvish) and a trip to Centre Island by ferry to see the Toronto skyline from Lake Ontario.

The Annual General Meeting of MASC was held on the morning of Saturday, September 24, 2005 at George Brown House. This magnificent house was built in 1867 and was the home of the outstanding publisher and government official, George Brown. MASC President, Susan Taylor conducted the meeting which featured an address by Paul Johnson on his collection of architectural medals by Jacques Wiener. The meeting ended with a flurry of phone calls and the closing of the Silent Auction. The Silent Auction was conducted by Del Newbigging and John Carolan and brought in over \$3000 to put MASC solidly in the black financially.

Following the AGM we moved to the Canadian Sculpture Centre for the opening of "Monumental Miniatures", the art medal exhibition which will be on view from September 20 to October 15, 2005. Opening remarks were made by Dora de Pédery-Hunt. Those in attendance from the USA were Ann Shaper Pollack, Jay Pollack, Marie Jean Lederman, Myra Graham and her family and Marika & Laszlo Somogyi. The week came to an end at 'Marcel's', a lovely French restaurant on King Street, just steps away from the Mirvish theatres and the Toronto night life, outdoor cafes and street entertainers. Everyone agreed that it was a wonderful time. The weather was so perfect that we all felt a bit guilty as Rita was raging in the southern USA. We were all pleased to learn that the first medal sold at the Sculpture Centre was that created by MASC/AMSA member, Jeanne Stevens-Sollman. It was purchased by a man who knows medals, Eric Knoespel, owner of the Artcast Foundry.

.....Report by Del Newbigging

The opening for the "Monumental Miniatures " exhibit, a great success.

The works of medallic art on display at the Canadian Sculpture Center are illustrated and written up on 58 letter-size sheets in a 3-ring binder. All pages are in color, with each page featuring one of the items on display at the gallery until October 15. The Canadian Sculpture Center, located at 64 Merton Street, Toronto, is open Tuesday through Friday from 11am to 5pm and on Saturday from 11am to 4pm.

Those who may wish to purchase a copy of the binder of all the medals on view at the gallery can order it for \$35 Canadian funds to Canadian addresses, or \$40 Canadian funds to U.S. addresses.

A CD of all the work entered into the exhibit is being prepared at this writing! Included along with a colour photograph of the entry is the artist bio and artist statement. The CD is available for \$15 CDN and can be sent back with the medals being returned to the participating artists at close of the exhibit if you like to purchase one.

If you tell them you saw this in the C.N.A. E-Bulletin, they will also include a complimentary copy of the 80-page booklet that they published detailing the medals that were on display at the National Art Gallery in Ottawa between October 2002 to April 2003. Send money order or check (payable to M.A.S.C.)

to Susan Taylor, 560 Maple Lane East, Ottawa, Ontario K1M 0N6 Canada.

From the Medallion Art Society of Canada's annual general meeting.



Marie Jean Lederman, Ann Shaper Pollack, Yoshiko Sunahara and Dora de Pedery-Hunt enjoy a laugh at the Ann. Gen. Meeting.



Jay Pollack registers with MASC Treasurer Ray Scott and the new Membership Secretary Eileen Millen.



Doug Taylor, MASC President Susan Taylor and Eric Knoespel, owner of Artcast Foundry.



Saulius Jaskus, MASC V.P., Linda Mazur-Jack, MASC Recording Secretary and John Carolan, outgoing Membership Secretary and MASC Newsletter Editor.



Ann & Jay Pollack, Del Newbigging and Marie Jean Lederman at the Alexander Wood Monument in Toronto.



Anne Lazare-Mirvish and friends look at the medal exhibit..

More photos from the Medallic Art Society of Canada's opening of the
"Monumental Miniatures"
exhibit.



Right
Guest Speaker Paul Johnson and
MASC President Susan Taylor.



Left
Laszlo Somogyi, MASC Member
Marika Somogyi and MASC Member
Dr. Alex Husveti enjoy the exhibition
of art medals.



Cathedral medals by
Jacques Wiener

from the MASC guest
speaker Paul Johnson's collection of
Wiener's architectural medals.



Welcome new members

Kari Brower, 165 Chambersbridge Rd. Apt. 107-A,
Brick, NJ 08723 Ph. 732-477-2440

Rudolph Jones, 29 Lavalent Ave., Irvington,
NJ 07111-2841 Ph. 973-399-7475

Sherida Lincoln, 213 Kenneth Drive, Aptos, CA 95003
Ph. 831-420-7384

Kim Lewis, 16561 S E Marna Rd. Clackamas, OR 97015
Ph. 503-267-8703 e-mail: krlewis75@hevanet.com,

Louis C. Martel, 1231 Bridge St., Manchester, NH 03104

Susan Taylor, 560 Maple Lane East, Ottawa,
Ontario, CA K1M 0N6 Ph. 613-842-3417 w.613-993-9659
e-mail susan.taylor@sympatico.ca.

Kazuhiro Adachi, 630 Union St., Apt. #20
Brooklyn, NY 11215, Cell ph. 636 229-7263
e-mail: kazadachi@hotmail.com.

Last AMSA financial report from the past
treasurer George Cuhaj as of Aug 16 -2005.
July 1, 2004 – June 30, 2005

Income:	
Dues:	5152.00
Ads	100.00
Web postings	197.00
Donations	85.00
Bad Check replacements	95.00
Catalog Sales	13.50
Forest Lawn Show Entries	2311.00
Nordic Museum Show Entries	1635.00
Total Income	<u>9588.50</u>

Expenses:	
Lost medal fee	100.00
Bad Checks	95.00
Web Site	191.52
Secretary Exp:	3541.75
Nordic Show Exp.	424.91
Forest Lawn Show Exp.	1709.37
Medal Commission (39)	497.25
Total Expenses	<u>(6549.80)</u>

Increase of revenue over expenses	3038.70
Bank Book balance 6.30.2005	10,138.24

AMSA MEMBER DICK JOHNSON NAMED TO GALLERY MINT MUSEUM BOARD.

AMSA member Dick Johnson was one of 13 individuals who have been named to the board of directors of the newly created Gallery Mint Museum. Formed of numismatists and museum professionals, the board met for the first time, September 14-16, in Eureka Springs Arkansas.

The museum will exhibit the tools and technology used in the creation of coins and medals, particularly the technology used by the U.S. Mint from its inception, 1792 through the 19th century. Its mission is not only to relearn these early engraving skills but to pass on this technology before it is forgotten.

The museum is the dream of Gallery Mint founder, Ron Landis, who for the past 13 years has been engraving dies in the style of this early American technology. His firm has produced coin replicas -- all bearing the word "copy" -- to conform to the laws on such coin reproductions.

Collectors found these a popular item because so many of these early coins are unavailable in their original form, and are quite costly when such coins do come on the market.

The museum already has many pieces of mint equipment, from tiny engravers' punches to giant screw presses, in which to form exhibits for the planned museum. It also plans extensive publication, lecture and training programs.

Please check out the website:
<http://www.gallerymint.com/>

Report from the Saltus Award ceremony and banquet

Bud Wertheim attended the Saltus Award ceremony and dinner in New York City on Saturday, September 17, 2005 at the new Headquarters of the American Numismatic Society in the financial district at 41 Williams Street in Manhattan, New York City.. The recipient of the Saltus Award for Distinctive Achievement in Medallion Art was Theo van de Vathorst of Utrecht, The Netherlands. Theo's work is exceptional in both its conception and execution. The only AMSA members to attend were Bud Wertheim and Beverly Mazze. Along with Bud's wife Marlene and Theo's wife Marja they were a small but brave band.

The ANS is still unprepared for exhibitions and there were only three small vitrines set up for Theo van de Vathorst's work and three similar vitrines for the main speaker of The Stephen K. Scher Lecture by Art Historian, Dr. Jeffrey Smith who talked about early German portrait medals of the 15th and 16th centuries.

The dinner was held at the 14 Wall Street Restaurant, a very exclusive establishment on the 31st floor of the building. The food was excellent and Bud, Marlene, Beverly, Theo and Marja were seated with Robert Hoge, Curator of contemporary and medieval medals of the ANS. The dinner was also sparsely attended but the food and conversation were excellent.

Sincerely,
Bud Wertheim

Jeanne Steven Sollman creates new medal for Pennsylvania State University.

The International Council of Fine Arts Deans presented this ICFAD Award to Dean Shelly Cohn in October 2005 in Scottsdale, Arizona. Executive Director, Richard Durst, Dean of the College of Arts and Architecture at the Pennsylvania State University, commissioned Jeanne Stevens-Sollman to design the award. Two figures dancing through an Ionic column captures the crossing over of artistic disciplines. This is the Council's first issue of the medal.



The freestanding medal measures 105mmx70mmx20mm and was cast by C.A. Brown, Inc.. The finish and patina was completed by the artist.

Daniel Carr talks about his computer program.

I always enjoyed creating art in school but art was not my major study, and I am, for the most part, self-taught. What I did study formally was mechanical engineering and I eventually received a BS degree in that field. During college, I worked as an architectural designer/draftsman. Upon graduation, I went straight into the Computer Aided Design (CAD) field. Eventually, I began writing programs for computer graphics applications and that led to working on some advanced image processing systems (satellite images, medical imaging, etc). I had always been interested in coins and medals (collecting and designing them). One day the idea came to me for a computer program that would use image processing principles to perform digital (virtual) relief sculpture. The basic idea was simple. Just as you would use a "Paint" program such as "PhotoShop" to manipulate the brightness or color of the "pixels" in an image, the program I imagined could be used to manipulate the surface heights of a relief surface. A digital photograph is simply an array of dots (or "pixels"), with each dot assigned a color/brightness. A digital relief surface could be represented in a similar way - just by assuming that the value associated with each dot is a surface height rather than a color.

So I began writing a computer program, intending it for my own use only. Using some rudimentary digital sculpting tools, I eventually created my first digital sculpture. I wrote my program in such a manner that a rendering could be generated which would show what the final piece would look like and this was the result: http://www.designscomputed.com/coins/astro_obv512.jpg.

This is not just a "painted" rendering of a coin. It is a rendering that was generated directly from the sculpted 3D data. I then took my digital sculpture file to a local machine shop with the idea that they could load it into their Computer Aided Manufacturing ("CAM") program and machine it using a Computer Numeric Control ("CNC") milling machine but there was a problem. Their traditional CAD/CAM program "choked" and was unable to process the sheer volume of data that was required to represent the detailed surface in my file.

A few months later, I was honored to have been invited by the US Mint to submit proposed designs for the five 2001 state quarters. I used my program as an aid in creating those designs. Eventually, my New York and Rhode Island designs were chosen for the actual coins. I generated this rendering of my Rhode Island design: http://www.designscomputed.com/coins/ri_ms_512.jpg.

After using the program for a while, I realized the potential for a commercially-available version of the software. I then scrapped what I had already written, and re-architected the whole thing for commercial distribution. One of the major tasks of this phase was to add the "CAM" capabilities so that the software would be able to output the "G-Code" files which are used to direct the motions of CNC milling and engraving machines. It took well over a year, but the final result was Virtual Sculptor 3D ("VS3D"). VS3D is currently available as version 1.55.

Free "demo" downloads and more information are available at: <http://www.designscomputed.com/vs3d/>

It is "interesting" to see that some members of the art community embrace such technology, while others (one prominent artist in particular) deride it. Their contention is that it is basically cheating and that all it does is convert a scan or digital photograph into a relief surface automatically with no artist input.

While the VS3D software is capable of performing that sort of automatic task, there is no getting around the fact that exactly the same skills required for physical medallic sculpting are also required for digital medallic sculpting. Think of VS3D as "digital clay", but with some added (and very convenient) tools. You can build up a mound, smooth it out, scrape details, etc. Just like pushing real clay around with your finger or other tools, VS3D allows you to do the same thing with a mouse. One big advantage of digital sculpting is the ability to combine, move, scale, and/or rotate elements that have already been sculpted.

Over the last couple years, I've accumulated quite a backlog of digitally-sculpted medals awaiting production. What had been holding me up was that I did not have access to a CNC machine. After almost two years on order, I finally acquired a CNC machine of my own last month. My first test of the new machine was to carve 9-inch diameter models in black acrylic: http://www.designscomputed.com/files/sd_models_2.jpg.

Once sculpted digitally, these types of models typically take 8 to 12 hours to carve if very fine detail is required. However, the machine can run basically unattended during this entire time. Of course, another advantage of digital sculpting with VS3D is that multiple identical models can be cut from the same digital sculpture and by pressing a couple buttons in VS3D it is possible to output a "negative" (or mold) of the model rather than the normal "positive" (as shown). I recently cut negatives of the medal shown, and have delivered them to a local foundry to be used as wax molds. Once I get a few bronze castings out of them, I'll send the negatives to a private mint which will use them on their reduction lathe to make 1-inch diameter dies to strike the coins.

Using a similar (borrowed) machine a couple years ago, I was also able to machine a proposed coin design directly into a piece of yellow brass:

http://www.designscomputed.com/vs3d/examples/nv_detail.jpg

Engraving a complex detailed 3D design directly into metal is a lot more difficult than doing the same thing in plastic or wax but I believe that, with some practice and the proper procedures, that it will be possible to engrave steel coinage dies directly from digital sculptures.

Daniel Carr, President, Designs Computed,
<http://www.designscomputed.com/>

Revolutionary War Medal Discovered at Princeton



A unique medal from the Revolutionary War has been discovered in the collection of Princeton University's library and will be put on public display for the first time on November 13, 2005. The medal was authorized by the

Continental Congress for Henry Lee (popularly known as Light-Horse Harry) for the Battle of Paulus Hook in 1779, but through a series of mishaps was not made or awarded until many years later. The medal disappeared from view early in the nineteenth



century and resurfaced in a numismatic auction in 1935, when the Friends of the Princeton University Library purchased it and presented it to the school in honor of Lee, a Princeton University alumnus of the class of 1774.

The medal is hand-engraved on a silver disk about the size of a silver dollar, and encircled in a decorative holder. This is not what was originally intended by the Continental Congress which, on September 22, 1779, voted that Lee be given a gold medal for his heroism in the battle that captured a British encampment in what is now Jersey City. The medal was to have been designed and struck in Paris, along with medals for such other Revolutionary War heroes as George Washington, Nathaniel Greene, and Anthony Wayne. When the other medals were finally received from France almost a decade later, it was discovered that the Lee medal had not been ordered. Lee appealed to Secretary-of-State Thomas Jefferson, who directed the newly established Philadelphia Mint to strike a replacement medal. The equipment of the Mint was inadequate for the task, and the new die, engraved by the Mint's first Chief Engraver Joseph Wright, broke before the medal could be produced.

The Princeton Lee medal appears to have been intended as a substitute for the failed Philadelphia medal. The technique of hand engraving of a silver base was used for other medals produced in America in this period, such as the medals awarded to the three captors of Major John André and the Indian Peace Medals of the Washington administration. The medal bears the inscription **To Henry Lee for Valour & Patriotism** on the obverse and **Washington & Independence 1775-1783** on the reverse. Documentation of its manufacture and award have not yet been found. The most likely explanation for its appearance in the numismatic market is the circumstance that in 1810, to meet the demands of his creditors and be released from debtor's prison, Lee was forced to sell all of his possessions.

The medal was sold at the January 25, 1935, auction of Thomas L. Elder, one of the leading American coin dealers of the period, where it brought \$100, a large sum for a silver medal at the depths of the Depression. Elder's catalogue states that the medal had been in a very old American family for many years and came from the South. The Princeton Friends of the Library had the medal suspended from a silver pinback by an orange and black ribbon and put in a custom leather box for presentation to the University President Harold W. Dodds at a banquet at the Plaza Hotel in New York on April 25, 1935. While a description of the presentation was published in the *New York Evening Sun*, no notice of the new owner reached the numismatic press, and the medal's whereabouts have been unknown for the past seventy years.

The general history of the Lee medal had long been known to Princeton's Curator of Numismatics, Alan Stahl, who in 1995 had published a catalogue of medals authorized by the Continental Congress in public collections. He came upon the medal in its presentation box this summer while planning the numismatic display for an exhibition to celebrate the seventy-fifth anniversary of the Friends of the Library. The piece was not housed with other medals in the library's numismatic collection, but was in its objects collection, alongside such items as the key to Thomas Jefferson's wine cellar, a snuff box given to Benjamin Franklin by Louis XVI, and a block of tea certified to be from the Boston Tea Party.

Dr. Stahl admits to having been skeptical at first of the authenticity of the piece and to withholding final judgment on it pending further research. "The main point arguing in its favor," he notes, "is the price that it fetched at auction by a reputable dealer. The inscription suggests the input of Lee – the obverse proclamation of honor and valor (two qualities he was publicly accused of lacking in the rough-and-tumble politics of the early Republic) and the association with Washington on the reverse (Lee is best known for his funeral oration for Washington which popularized the epithet 'First in war, first in peace, and first in the hearts of his countrymen.')

The medal will be on view with other pieces from the University's Numismatic Collection, including two pewter continental 'dollars', large cents from 1793 and 1794, a silver dollar of 1794, the Thomas Jefferson inaugural medal of 1801 and an Indian Peace Medal of James Madison (Princeton class of 1771). Also included are a signed letter of Lee to the New Jersey quartermaster from 1780 and a signed letter of the same year from George Washington to Lee approving Lee's plan to capture Benedict Arnold. The exhibition opens on November 13 in the Firestone Library's main exhibit gallery and will be on view through April 23 on weekdays, 9 a.m. to 5 p.m. (to 8 p.m. on Wednesdays) and on weekends from noon to 5 p.m. Admission is free.

..... Alan Stahl astahl@princeton.edu

Books on coins and forgeries.

This information on books about coin forgery and alterations just came to our attention from Alan Van Arsdale, 3429 Jefferson Ave, Ogden, UT 84403, e-mail: alanv@sofast.net.

We want to share this with our members as this could be of great interest to those that collect coins. These titles may not be in the ANA library, they have important previously unpublished information on forgery and alteration methods. These are published in Bulgaria in English language. Alan Van Arsdale is representing the publisher and is the author of the first book. Dr Ilya Prokopov is a PhD of numismatics and curator of coins, as well as ancient coin buyer, for a major Bulgarian museum. The books by Bulgarian authors are assisted by coin copyists working in Bulgaria.

Please feel free to forward or copy this to anyone who may be interested. For information n ordering these books contact Alan Van Arsdale, 3429 Jefferson Ave, Ogden, UT 84403, alanv@sofast.net or call him at 801-458-1463.

1. "Roman Coin Forgery" 2005 by Alan Van Arsdale. 183 pages, fully referenced, with 925 black and white photos of the obverses and reverses of fake Roman coins, many enlarged, with identification key. The only general work on Roman coin forgery, the photos cover only Roman Imperial in all metals, and Roman Republic in silver, Byzantine and Roman Colonial ("Greek Imperial") are not shown. Hard bound, with three color photos enlargements on the cover. Large format, book is almost 12 inches high. Gives a detailed explanation of all known common modern methods of coin forgery and major alteration known to be used for Roman coin forgery, and used for other types of coins, with pointers on how to detect them. The first publication of the method of chemical tooling, and the second publication on the "blastcast" method (which can produce fakes with the mint luster transferred from their hosts, accurate to within microns of the morphology of the host coin). Most of the fake coins shown have never had die or mold matches published. The first major showing of cheaper fakes of Roman Imperial coins, some high quality very deceptive mass productions, and a major showing of middle to high value fakes. Mass, pedigree and sizes of coins are not given. In some cases the method of manufacture, links to other coins shown such as hub die or mold links, or studio of manufacture is given. Price 1 copy \$50, five copies \$170 total delivered by registered mail from Bulgaria.

2. "Modern Counterfeits and Replicas of Ancient Greek and Roman Coins from Bulgaria" by Ilya Prokopov, Kostadin Kissyov, Eugeni Paunov 2003, Soft bound, small format 76 pages. Price per copy \$12.

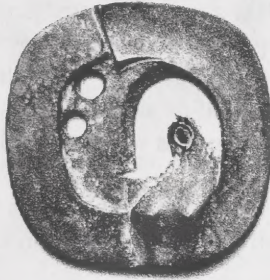
3. "Contemporary Coin Engravers and Coin Masters from Bulgaria" "Lipanoff" Studio by Ilya Prokopov 2004. Soft bound small format, 88 pages with 87 photos of fake ancient coins. The Lipanoff masters hand engrave dies based upon model coins, which are used to strike fake coins. They also make dies for \$220 based upon the coin you provide, and are the only officially sanctioned die manufacture company in Bulgaria. The coins shown in this book are abundant in the markets, as are other Lipanoff works not shown in the book (ones shown are more common than ones not shown). When aged and done on convincing flans, they have been shown to pass many major houses and highly reputable dealers of ancient coins. Photos are of 6 Greek coins, 11 Roman Republican denarius, and 129 Roman Imperial. Diameter and weight of each coin is given, actual size and 200% enlargement is shown. Price per copy \$15.

4. "Cast Forgeries of Classical Coins from Bulgaria" by Ilya Prokopov and Eugeni Paunov 2004. This is the first report of the "Blastcast" casting method, which can transfer mint luster to the fake from the he original, and can be accurate within microns to the host coin copied. A must for all coin buyers, as the method can be deceptive in any type of coin. Details are shown, enlargements, the types of flaws to look for etc... This type of fake is now abundant in all types of coins, and in all markets. With this type of casting, if the same metal is use with the cast as with the struck original, the density is the same, it can not be defeated by density tests. In practice many fakes made by this method are of inferior quality to the best work, using worn molds and with other flaws / defects. 139 photos of coins and one mold from the edge, some in color, a few are enlargements of coins shown previously. The first 11 coins are ancient cast Imperial Roman coins of various denominations found in Bulgaria, to avoid confusion of these with fakes. Mass and diameter of coins are given, shown in original size and 200% enlargement. The next 74 coins shown are two Roman aureus and the rest struck and mostly "blastcast" denarius. Then a pseudohoard of 10 provincial Roman bronze coins is shown, actual size, in color. Then 7 blastcasts of Greek silver coins are shown. Then a Roman Republic denarius which is blastcast, ten 8 Roman Imperial denarius, then one Roman aureus, all "blastcast". Finally the photo details and enlargements section. Price per copy \$15.

Thanks,
Alan Van Arsdale

New Medals by Nadia Green

In June 2005 Nadia Rozeva Green completed her MA in the Medallion Sculpture Studio at the Sofia National Academy of Arts, Bulgaria. Her medal "Glass I" was acquired by the British Museum at FIDEM 2004 in Portugal. Green has had two solo exhibitions in Connecticut and has participated in numerous group shows both in the USA and Europe. Over 40 works are in private collections. Green's work "Close to Home" was selected earlier in the year by the Chief Curator of the Corcoran Museum, Jacquelyn Serwer, as one of the 50 works to participate in a US national show in New Haven, CT to represent the sense of home after the events of September 11, 2001. In the beginning of October 2005 some of Nadia's works will be shown at a group show at the prestigious Academia Gallery Bulgaria. Guest at the opening will be Mr. Phillip Attwood, curator of coins and medals at the British Museum.



After midnight



Lazy afternoon



News from Down Under

Kew, Victoria, Australia

Michael Meszaros has been very busy with medals lately. He did a commission with 4 portraits of an entire family on one 6 inch cast medal. Another portrait is of an eminent medical research professor which has been cast as a 180 mm. piece and struck in 60 mm. He has done a medal for the Commonwealth Nations Bridge Championship to be both cast and struck and is just finishing a distinguished service award medal for the University of Tasmania. Michael has also done several new exhibition medals.

He also finished constructing a 13 ft., 2 ton public fountain commission but has not been able to place it because the client has stopped paying and are now at the lawyer stage. Very disappointing and puzzling.

The culmination of the year-long celebration of 350 Years of Jewish Life in America

took place on September 14th in Washington DC, when President Bush was presented with a gold medal by Robert Rifkind. Rifkind served on the medal selection committee that chose a design by AMSA member Dana Krinsky; AMSA members Mel Wacks and Dr. Ira Rezak were also on the committee.

The President referred to the quote appearing on the medal: "President Washington pledged to defend vigorously the principle of religious liberty for all.

He said, the United States 'gives bigotry no sanction; to persecution, no assistance. 'And he expressed his hope that the 'stock of Abraham' would thrive in America." (The full text of Bush's speech can be read at

<http://www.whitehouse.gov/news/releases/2005/09/20050914-24.html> .)

Enlarged pictures of the medal were featured on the stage throughout the gala evening, and it was also depicted on the program covers. Mel Wacks reports that a total of over 1,000 bronze, silver and

vermeil medals have been sold, and production will be ended at the end of 2005 or sooner if authorized mintages are reached. Availability and ordering information can be obtained from Mel at numismel@aol.com.



**Medals, coins and paper money
collections purchased.**

TOM SHEEHAN
NUMISMATIC COLLECTOR
PO Box 1477, Edmonds, WA 98020
Ph. 206-949-2646
e-mail ThomasSheehan@msn.com

Reminder... MEMBERS DIRECTORY ONLINE !

All AMSA members are invited to submit photographs of their medallic work to be included in the members' directory on the website. All members who wish to be listed will be included as long as they provide us with images of their art. Those who have already sent us photographs of their work are not required to do so again, unless they wish to show a different image. Photos will be published on the website as thumbnails accompanying authors' names. Photos should be mailed to AMSA's webmaster Enrique Moreiro, preferably by email to: amsaonline@yahoo.es or by U.S Postal Service, if you only have paper copies, to: Enrique S. Moreiro, Calle Santa Isabel 50, 2-6 Int. 28012 Madrid, SPAIN. Digital images should be sent in JPEG format, at 72 dpi if possible.

AMSA's advertising policy.

We are accepting ads in the Members Exchange !!

Each AMSA member gets one free "1 inch" ad per year.

Each additional "1 inch" ad for a member is \$5.

Business card ad is \$8 per issue or \$32 per year/4 issues.

Non-members may run a "1 inch" ad for a flat fee of \$10/ issue.

A one inch ad may have about 40-50 words and be a maximum of 6 lines long.

For commercial businesses:

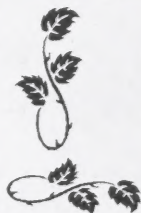
A half-page business ad is \$100 for the year/ 4 issues. A quarter-page business ad is \$60 per year/ 4 issues.

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Please send items of interest about yourself or events that you have attended that relate to news about the medal and medallic sculpture. This publication is for you, the members. Please send information in writing, preferably as e-mail and include photos if available.

Please write bios in third person and limit your news to items related to medals, only !!

Also please don't forget to send in your questions or answers to be included in the next newsletter.

**Deadline for the next newsletter is:
December 31, 2005**

**REMEMBER AMSA MEMBERS
DIRECTORY ON THE WEB**

**Don't forget to submit your
material to the webmaster Enrique Moreiro.**

**Note his new e-mail address:
amsaonline@yahoo.es**

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AMSA Membership application/renewal

Membership runs from Sept. 1, to Aug. 31.

Enclosed is my check for \$35.00 annual AMSA dues in the US and Canada;
\$20.00 for matriculated students (enclose a copy of the current ID card)
Enclosed is my check for \$45.00 annual dues outside the USA and Canada.
Enclosed is my contribution of \$ _____ to further help AMSA reach its goals.

I am an :

Name: _____ Artist _____ Sculptor _____ Dealer _____

Address: _____ Collector _____ Producer /Supplier _____

City: _____ State _____ Zip _____ Other _____

Home Phone: _____ Day Phone (studio/work): _____

Email Address: _____

Please send completed application and payment in US Dollars to: American Medallic Sculpture Association, (AMSA). To ensure receiving your newsletter send your dues to:

AMSA, PO. Box 1201, Edmonds, WA 98020